# masters OF VISUAL EFFECTS

## Your mastery of visual effects begins here

The Masters of Visual Effects programs give you access to a wealth of essential VFX knowledge that would typically require years of apprenticeship, making you better, faster and savvier in your work.

In these tapes, the most prestigious VFX professionals in the world lead you into diverse areas of digital effects for film and video, explaining processes, defining concepts, offering tips, warnings, and professional anecdotes.
*You can't get this schooling anywhere else!*

## These programs are for you

- Are you new to VFX, TV, video or filmmaking and need a phenomenal, professional mentor?
- Do you have a career in digital content creation, and want to learn something new or get tricks of the trade?
- Do you do business in an industry related to production, and want to learn more about digital FX?

*The Masters will get you up to speed.*

### THE MASTERS

Learn from award winning FX specialists, software designers, filmmakers, teachers, and maestros of the art and science of visual effects, featuring John Knoll and Scott Squires, VFX Supervisors for *Star Wars: Phantom Menace*.

### THE PROGRAMS

- SERIES 1 | INTRO TO VISUAL FX
- SERIES 2 | 2D COMPOSITING
- SERIES 3 | 3D ANIMATION
- SERIES 4 | ADVANCED CONCEPTS

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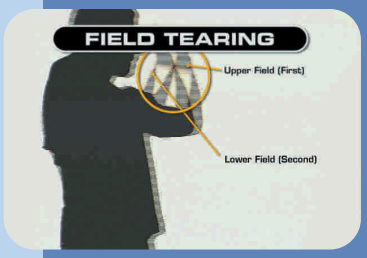
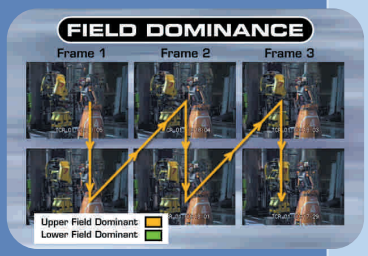
## SERIES 1 | INTRO TO VISUAL FX

*Working with digital images in every phase of production*

Tape 1 Visual Effects Cues Fooling the human eye with special effects doesn't start with computer tools, but with fundamentals of art and photography such as lighting, composition and depth of field. Learn how color, shadows, glare and film grain will effect your images. Ron Brinkmann will help you deconstruct the real world, the first step to creating great effects.




Tape 2 Film and Video as Digital Images Working in digital effects and post-production begins with understanding what a digital image is, how it is expressed, and what the limitations and benefits are of digital imaging. Forest Key clarifies complex technical issues that you've wondered about but were afraid to ask, from binary codes to Borges.




Tape 3 Post-Production Basics You know what a screenplay is, and the meaning of "action" and "cut," but are you up to speed on "telecine" and "EDLs?" Forest Key guides you through the entire post-production process, providing a solid overview of everything that happens after the production is "in the can."

Tape 4 Pre-Visualization & Editing Pre-visualization is the process of plotting out your effects shots layer by layer, from sketches at inception to advanced computer graphics testing. Forest Key covers these steps and explores how strongly editing influences any effects shot or program.

## SERIES 2 | 2D COMPOSITING

*Animating, manipulating, and integrating diverse images*

Tape 1 Compositing Concepts I: Image Processing Ron Brinkmann illustrates how to manipulate digital images to create visual effects, explaining such steps as color correction, spatial filters and geometric transformations.

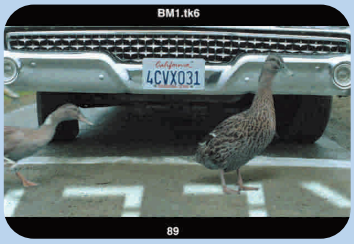
Tape 2 Compositing Concepts II: Image Combination Ron Brinkmann explains how to effectively integrate diverse images taken from different environments and make them look like they were photographed together, using mattes, morphing, Z-depth compositing and more.

Tape 3 Rotoscoping: Mattes Mattes are the basic building block of all VFX, used within a composite to place one image over another. Scott Stewart clarifies the creation of articulated and garbage mattes, using splines and keyframes properly, facing roto challenges, and advanced techniques.

Tape 4 2D Painting 2D digital painting includes removing unwanted objects or wires from the scene, cloning an image, painting out blue screen problems and adjusting a moving image. Scott Stewart will get you well on your way.

Tape 5 Motion Tracking The complexity of creating FX in motion can be simplified with tracking processes. Stu Maschwitz advises you on the steps of tracking, stabilizing, finding patterns and setting up tracking shots on the set.

Tape 6 Keying and Procedural Matte Creation Stu Maschwitz teaches you everything you need to learn about extracting mattes using blue / green screens, luminance keys and difference mattes. Edge and color quality, spill suppression and clean plates are all covered here in detail.




*Keep Clear ©1999 Mr. Bagel Productions.*
*Courtesy of Corey Rosen*

## SERIES 3 | 3D ANIMATION

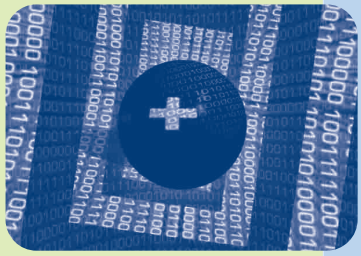
*Equips both newbies and pros with a comprehensive understanding of 3D*

Tape 1 Introduction to 3D Alex Lindsay and Craig Lyn provide a detailed introduction to 3D animation. Prepare to explore modeling, mapping, animation, lighting, rendering and composting, software and hardware issues, tools and techniques.

Tape 2 Modeling Craig Lyn illustrates in detail key modeling concepts such as proper use of polygons and splines, grids and snaps, underlays, primitives, hierarchy and grouping, and texture mapping.

Tape 3 Surfaces Alex Lindsay helps you infuse realism to your 3D primitive by applying a surface. Study the attributes that characterize surfaces in the 3D world, including diffusion, specularity, luminance, transparency, refraction, etc. Basic rendering algorithms are also covered.

Tape 4 Texture mapping Alex Lindsay explains Texture Mapping, the next step to creating your 3D object's appearance. Discover what a texture map does, learn about map resolution, pros and cons of color versus alpha, different types of maps (flat, cubic, cylindrical and spherical), and their methods of application.



Tape 5 Inverse Kinematics Making your 3D creatures move realistically starts with Inverse Kinematics. IK is used to simulate skeletal relationships between bones and joints. Craig Lyn demonstrates how to create an IK skeleton, IK chains and components (root, joint, bone, handle), and more.

Tape 6 Animation Give your 3D shapes movement, fluidity and fun. Craig Lyn defines basic motion theory, implicit versus explicit translation, animating under nulls, hierarchy for animation, animating for a "virtual camera" and finally animating an IK skeleton.

Tape 7 2D/3D integration Alex Lindsay gives you the highly technical lowdown on what every 3D animator needs to know about integrating 3D elements into a 2D scene, involving reflection maps, matchmoving, rendering and 3D compositing.

Tape 8 Workflow Issues Craig Lyn helps apply your knowledge of 3D animation to the real world. Learn about naming conventions, iterations, placing bids, storyboarding animatics, client interface, and project management.

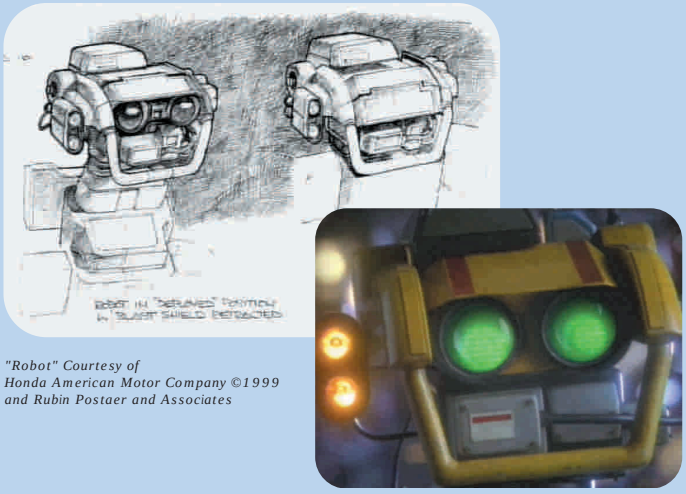
## SERIES 4 | ADVANCED CONCEPTS

*The difference between good effects and amazing ones*

Tape 1 & 2 Digital Matte Painting Eric Chauvin will get you acquainted with the world of photorealistic digital matte paintings (not to be confused with 2D matte "silhouettes") that combined with live-action footage, 3D animation and brilliant compositing become the backdrop to our motion picture fantasies. Eric provides an overview of traditional techniques, and covers various digital tools that previously were not at the disposal of the matte artist.

Tape 3 & 4 Tricks of the Trade & Production Issues with John Knoll Glimpse the brilliant mind that created Photoshop: John Knoll, VFX Supervisor of George Lucas' Industrial Light and Magic. He shares advanced techniques and fills you in on how he has overcome certain production challenges. Absorb some of his experience. He will share nuggets of wisdom and scintillating anecdotes.

Tape 5 & 6 Tricks of the Trade & Production Issues with Scott Squires Take some tips from one of the most revered VFX artists in the trade: Scott Squires from Industrial Light & Magic and CEO of Puffin Designs. Learn about issues that arise before, during and after the production of a blockbuster visual effects driven film and pick up some of Scott's cunning ways to overcome certain challenges.



*"Robot" Courtesy of*
*Honda American Motor Company ©1999*
*and Rubin Postaer and Associates*

# masters

## Ron M. Brinkmann

*Accomplished Visual Effects Expert.*
Base of Operations: Venice, CA
VFX Highlights: *In the Line of Fire, Last Action Hero, Hideaway, Speed, Die Hard with a Vengeance, James and the Giant Peach, The Ghost and the Darkness,* and *Contact.* Author of *the Art and Science of Digital Compositing,* published by Morgan Kaufmann.

## Eric Chauvin

*Digital Matte Painting Illusionist*
Base of Operations: BlackPool Studios, (Founder and Principal)
VFX Highlights: Film: *The Mask, Forrest Gump, Casper, Jumanji,* the *Star Wars* trilogy re-release, *Contact,* and *Starship Troopers.* TV: *Deep Space Nine, Babylon 5, Star Trek: Next Generation,* and *The X-Files.* Won Emmy for *the Young Indiana Jones Chronicles* in '93, nominations in '95 and '96. Emmy nomination in '98 for *Star Trek: Voyager.*

## Forest Key

*Digital Post-Production and Editing Authority*
Base of Operations: Puffin Designs (President)
VFX Highlights: Former Editor and post-production supervisor at ILM. Films: *Mission: Impossible, Star Wars: New Hope,* and *Twister.* Commercials: *Honda, Dodge, Coca-Cola, Toyota, US West,* and others. Co-Founded Puffin Designs to help develop and market *Commotion,* a VFX tool for film & video professionals.

## John Knoll

*VFX Titan*
Base of Operations: Industrial Light and Magic (VFX Supervisor)
VFX Highlights: *Star Wars: Phantom Menace & New Hope, Mission Impossible, Star Trek: First Contact.* Credits also include*The Hunt for Red October, Willow,* and *Empire of the Sun.* As co-creator of *Photoshop,* Knoll transformed the world of image processing by bringing digital image manipulation to the desktop. Also known for developing *Knoll Lens Flare Pro, CyberMesh,* and *Missing Link.*

## Craig Lyn

*3D Graphics Industry Pundit*
Base of Operations: San Francisco, CA
VFX Highlights: expert 3D and multimedia graphics work on blockbuster movies and commercials. Lyn authored *the Macintosh 3D Handbook,* published by Charles River Media, and is regularly featured in magazines and conferences across the country.

## Alex Lindsay

*3D Graphics Specialist*
Base of Operations: San Francisco State University (celebrated 3D instructor)
VFX Highlights: Stellar 3D animation for slew of films and commercials. Former creative director for Anark's interactive computer game *Galapagos,* pioneering radical 3D and AI technologies. Produced the CD-ROM *Surface of Reality,* a tool for animators and artists.

## Stu Maschwitz

*Visual Effects Guru*
Base of Operations: Valley of Furtive Darkness
VFX Highlights: Has worked on numerous high-level VFX driven spectacles. Completed his mini-feature film *Skate Warrior.* Currently working on an all-digital short titled *The Last Birthday Card.* His feature script, *City of Darkness,* received an honorable mention in the Telluride Indiefest.

## Scott Squires

*VFX Hero*
Base of Operations: Industrial Light and Magic (VFX Supervisor)
VFX Highlights: Received Academy Award in Science and Engineering in 1994, Supervised VFX for *The Mask* and *Dragonheart* (both nominated for Oscars), *Starship Troopers, The Hunt for REd October,* and *Star Wars: Phantom Menace.* Credits also include *Who Framed Roger Rabbit, Willow,* and *Star Trek.* Early in his career, invented innovative technology used on *Close Encounters.* Founded and ran leading FX company, Dream Quest Images, whose credits include *The Adventures of Buckaroo Banzai* and *Blade Runner.* Creator of *Commotion* & CEO of Puffin Designs.

## Scott Stewart

*Independent Filmmaker and Digital FX Maestro*
Base of Operations: The Orphanage, a visual effects and production company in SF (Principal / Founder)
VFX Highlights: An alumnus of ILM, Stewart worked on nationally televised spots and hit films such as *Lost World: Jurassic Park, Mars Attacks!, Contact, Might Joe Young,* and *Star Wars, Episode One: Phantom Menace.* Branched off to form the Orphanage, creating high-level VFX for film and television.

order

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